music at convocation hall

William H Street, saxophone
Roger Admiral, piano
with
The Edmonton Saxophone Quartet
William H Street, soprano saxophone
Charles Stolte, alto saxophone
Kristofer Covlin, tenor saxophone
Jeffrey Anderson, baritone saxophone

Friday, April 5, 2002

7:15 pm *Pre-Concert Introduction*
by **Wesley Berg**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

Program

ΚΛΟΝΟΣ *Klonos* (1993) — Piet Swerts (b. 1960)
For alto saxophone and piano

Twice Removed for Alto Saxophone (2000) — Shih-Hui Chen (b.1962)

Mirages (1984) — Patrick Cardy (b. 1953)
I. Danse Imaginaire
II. Tombeau de Ravel

Sonate (1984) — William Albright (1944-1998)
I. Two-Part Invention
II. La follia nuova: a lament for George Cacioppo
III. Scherzo "Will o'the wisp"
IV. Recitative and Dance

Intermission

Second Saxophone Quartet (1997) — Wolfram Wagner (b. 1962)
Con moto
Presto
Lento
Vivace
Allegro

Vue sur les Jardins Interdits (1973) — Henri Pousseur (b. 1929)

Alaric I or II (1989) — Gavin Bryars (b.1943)

90.9 CBC radio Two

CBC Radio Two will share tonight's recital with the rest of Canada through a broadcast on the program "Two New Hours" with host Larry Lake. You can listen to "Two New Hours" every Sunday Night 10:00 pm. CBC Radio Two is at 90.9 FM in Edmonton.

Program Notes

Shih-Hui Chen was born in Taiwan and received her doctoral degree in music composition from Boston University. There have been many performances of Ms. Chen works including those by the Cleveland Chamber Symphony, Aspen Music Festival, Voices of Change in Dallas, and the Empyrean Ensemble in California. Also frequently appearing on programs abroad, her music has been featured in Taiwan, Korea, Japan, Germany, Rome and Amsterdam. As a recipient of fellowships, Chen has been awarded grants from the Fromm Foundation, the National Endowment for the Arts, Meet the Composer Foundation, the Tanglewood Music Center, the Massachusetts Cultural Council, ASCAP, the Mary Ingraham Bunting Institute of Radcliffe College, the American Academy in Rome (1999), and the Guggenheim Foundation (2000).

Shih-Hui Chen also enjoys collaborating with artists from other disciplines. Recently completed projects include a film score for the documentary, Once Removed, by filmmaker Julie Mallozzi (premiered at the Museum of Fine Arts in Boston), and There, a song cycle composed with poet Robert Creely using paintings by Francesco Clemente. To educate children about new music, she wrote Little Dragonflys, a set of children's piano pieces based on Taiwanese folk melodies and an orchestral piece, Moments, commissioned and premiered by the Philadelphia and Cleveland Symphony Orchestras for their educational programs.

Shih-Hui Chen completed two new pieces with world premieres: Tu (Merkin Hall in New York, April '01), and i (Boston Music of Viva commission, April '01). She was the Composer in Residence at the Boston University Tanglewood Institute (2000) and is the music advisor to the Foundation for Chinese Performing Arts.

Patrick Cardy was born in Toronto in 1953, and raised in Kitchener. He holds a Mus.B. degree (Theory and Composition) from the University of Western Ontario, where he studied with Arsenio Giron and Donald Steven, and M.M.A. and D.Mus. degrees (Composition) from McGill University, where he studied with Bengt Hambraeus. Since 1977 he has taught in the Music Department since 1991, the School for Studies in Art and Culture) at Carleton University, where he is a Full Professor.

He has received over 40 commissions from numerous performers and institutions, including the Saxart (new work for saxophone quartet, in progress), the Ottawa Chamber Music Festival (new for narrator and chamber ensemble, in progress), the National Arts Centre Orchestra and Platypus Theatre (Rhythm in Your Rubbish (2001), for orchestra), the Edmonton Symphony (Trobadores (2000), for orchestra), the St. Lawrence String Quartet (Zodiac Dances (2000, for string orchestra). These and many of his other works have been performed and broadcast frequently in Canada, in the United States, in Europe and in the Middle East. His music is characterized by

colourful, evocative sonorities, a strong sense of dramatic gesture, an elegant lyricism and an accessible directness of expression, traits that have captivated both listeners and performers. His numerous awards include three CAPAC Fellowships (1975, 1978, 1979), the 1976 Canadian Federation of University Women Creative Arts Award, three finalist selections in the CBC Radio Competition for Young Composers (1978 - Sunspots (1975, rev. 1980), for solo electric violoncello; 1980 - Golden Days, Silver Nights; 1982 - Angels), a selection (for Apokalypsis (1978), for orchestra and chamber choir) in the 1980 Gaudeamus International Music Week, and a 1992 JUNO Award nomination (for Virelai). Recordings of two of his works are available on CBC Records: Virelai, by clarinetist John Rapson and the CBC Vancouver Orchestra, conducted by Mario Bernardi (CBC SMCD5094), and Éclat, by organist David MacDonald (MVCD1104), the latter of which was named Best Classical Recording at the 1999 East Coast Music Awards. A new recording of six of his chamber works - Tango!, Tombeau, Sans Souci, Danses folles et amoureuses, Liesel, Suse, Ilze and Gerda and Jig - was released on the CanSona Arts Media label (CAM 2000-01) in August, 2000.

In addition to his work as a composer, Dr. Cardy is active as an adjudicator, broadcaster and lecturer on music, is the past president of Espace Musique, Ottawa's new music concert society, the past Treasurer of the Canadian University Music Society, and the past President of the Canadian League of Composers. In 1996, he served as new music advisor to the National Arts Centre Orchestra for its "A Tonal Departure" new music festival.

Henri Pousseur was born in Malmedy (Belgium) on 23 June 1929. He studied music at the Conservatoire de Liege and Bruxelles from 1947 to 1953, but considers himself to be mainly self-taught, i.e., student of all musical styles. From 1950 he was active in the international avant-garde music scene (dodecaphonic, serial, electronic, aleatoric music), side by side with Boulez, Stockhausen, Berio, and others. In 1954 he married Rhea Schoonbrood with whom he had four children: Isabelle (1957), -Denis (1958), Marianne (1961) and Helene (1965). From 1960 Pousseur took an independent artistic stance "refusing the refusal" of historical experience (a stance referred to by some as "tabula rasa"), and made efforts to bridge the dualism of ancient and modern, "scholarly" and populist etc. This watershed (which in his eyes is not a renunciation of his deep bond to Webern, rather a fulfillment of it) marks the beginning of his cooperation with Michel Butor, which has continued ever since. (Among their twenty-odd works are *Votre Faust*, 1961-68, *La Rose Des Voix*, 1982, *Le Sablier Du Phenix*, 1994, etc.). Pousseur taught in Germany, Switzerland, and the United States, and then at the University and Conservatory of Liege beginning in 1970, where he also founded the *Centre de recherches et de formation musicales de Wallonie.* As director of the Conservatory from 1975, he brought a fresh wind to musical pedagogy and, in a larger context, to the musical life of his city. Subsequently he was appointed to supervise the establishment of the *Institut de pedagogie musicale de Paris* (from 1983 to 1987) now integrated into the *Cité de la Musique* as its *Centre de ressources*. Here he founded the magazine *Marsyas*, which has published

40 issues to date. Again in the realm of music education, Pousseur, himself active at both university and conservatory, introduced the *licence en communication musicale*. This course of studies employs teachers from the two schools and is open to students of both, thereby forming an interdisciplinary link between the two institutions. In 1994 Pousseur retired and moved with his wife to Waterloo, in order to be closer to Bruxelles and his family. Until 1999 he was composer-in-residence at the K.U.L. (University of Leuven). Pousseur has composed some 150 works of different dimensions for different functions. He is author of numerous articles and books and holds honorary doctorates from the Universities of Metz and Lille.

William Albright was born in 1944 in Gary, Ind., he was a composition student primarily of Ross Lee Finney and George Rochberg. As a composer and performer, he concertized throughout Europe, Canada and the United States. Having premiered more than 30 new American and European works, his concert specialty was recent music for organ. Although he had composed music for practically every instrumental and vocal medium, he was primarily known for his keyboard works.

"Professor Albright excelled not only as a composer, but also as a noted performer on both the piano and organ," said Paul C. Boylan, dean of the School of Music. "He was a beloved teacher and mentor to a large number of composers who graduated from Michigan. His leadership of our composition program and his important role in the School of Music will be greatly missed." Colleague Leslie Basset, professor emeritus of music, said of Albright: "He was a wonderfully gifted, creative and inventive composer, and a marvelous teacher who cared about teaching and put his whole heart into it." William Bolcom stated, "William Albright was a composer of genius who was one of the 20th century's greatest organists. He has died young, but his music will be played for many, many years to come. I am grateful to have been his friend." Bolcom is the Ross Lee Finney Distinguished University Professor in Music Composition.

Albright received numerous commissions and awards, including the Queen Marie-José Prize, an award from the American Academy of Arts and Letters, two Fulbright and two Guggenheim fellowships, the Symphonic Composition Award of Niagara University, two National Endowment for the Arts grants, two Koussevitzky Competition Awards, an award from the Fromm Music Foundation of Harvard University and, most recently, an America Society of Composers, Authors & Publishers Award. The University recognized him with a Distinguished Service Award, a Faculty recognition Award and a Faculty Fellowship Enhancement Award. He was composer-in-residence at the American Academy in Rome in 1979. He received the Composer of the Year Award from the American Guild of Organists in 1993 and the Roger Wagner Center for Choral Studies Competition in 1995. His works have been performed at International Society for Contemporary Music Festivals and by major symphony orchestras, including those of Syracuse, Detroit and Lansing, as well as the Budapest Philharmonic, the Austrian Radio Orchestra, the

Buffalo Philharmonic, the Bergen Symphony, the St. Paul Chamber Orchestra, the Kiev Philharmonic and the American Composers Orchestra. Albright's organ works are available on the CRI, Albany, Gothic, Arkay, Titanic and Nonesuch labels. His piano performances of the music of James P. Johnson, Albright's own rag compositions, and the complete piano music of Scott Joplin have been recorded for Music Masters/Musical Heritage Society.

Piet Swerts (b. November 14, 1960, Tongeren). Belgian composer, conductor and pianist of international acclaim; his large catalogue includes stage, orchestral, chamber, choral, vocal, and piano works. Mr Swerts studied from 1974-89 at the Lemmensinstituut in Leuven, where he obtained ten first prizes, and also, for the first time in the history of the same institute, the special Prize Lemmens Tinel for composition and piano with great distinction. Since 1982, he has been Professor of Composition, Piano and Analysis at the same institute. As a composer, he has received more than ten awards, including the Baron Flor Peeters Prize (1983) for Apocalyps I and the Prize of the Belgian Artistic Promotion (1985) for the song Ardennes. He has also received the SABAM Prize (1986) for Piano Concerto No. 2 (Rotations), which was chosen as an imposed concerto during the finals of the International Queen Elisabeth Competition later that year. His other awards include the Camille Huysmans Composition Prize (1986) for Dreampictures and the Prize for Composition of the Province Limburg (1986) for Capriccio. In addition, he has received the Silver Trophy of the Cultural Youth Passport Belgium-Netherlands (1988) as a promising young artist, the Prize of the Gazet van Antwerpen (newspaper) (1989) for Symphony No. 1 and the Prize for Composition of the Province Brabant (1993) for a choral work.

As a composer, he considers himself to be self-taught. Nevertheless, in summer 1981, he participated in a composition course with Witold Lutoslawski and Vladimir Kotonsky in Poland. From 1985, he was conductor of the Ensemble for Contemporary Music at the Institute and since that time, he has mostly worked off the base of commissions. In 1993, his violin concerto Zodiac was selected out of 154 works from 28 countries as the compulsory concerto for the finals of the International Queen Elisabeth Competition for Violin. For this piece, he received the Grand Prix in the International Queen Elisabeth Composition Competition, 1993 (the first Belgian composer to win the prize). Included in the jury at the competition that year were Henryk Górecki and Franco Donatoni. In the same year, a double CD of the world première performance of his Passio Domini Nostri Jesu Christi Secundum Marcum for four soloists, chorus and large orchestra (composed in 1988-89 and first performed in 1993) was released. In 1994, the international organization Jaycies recognised him as one of the Ten Outstanding Young People.

Mr Swerts has been invited as a guest-conductor in Austria, the Czech Republic, France, the Netherlands, Poland, and most notably, China, where he conducted the Shanghai Symphony Orchestra in 1994 with his own works. In December 1996-January 1997, his first opera *Les liaisons dangereuses* was

premièred by the Flemish Opera (who commissioned it) in Ghent and Antwerp. In the magazine Opera Now (UK), it was hailed as one of the most remarkable events of that particular season. In January 1997, there was a CD release by Eufoda devoted to his piano compositions (1985-95), as recorded by the composer himself. In September 2000, his Symphony No. 2 (Morgenrot) was given its world première to unanimous critical acclaim; since, his Quintet has also been given a successful première, and his *Fantasia para un Marques* will be premièred in March 2002. He is currently working on two pieces for symphonic band, a work for brass band, a piano sonata, a work for four recorders, harpsichord and strings, a duo for French horn and piano, an orchestral piece, and a concerto for piano and wind orchestra.

Gavin Bryars was born in 1943 in Goole, England. He studied philosophy at Sheffield University, and composition with Cyril Ramsey and George Linstead. He began his musical career by playing bass in jazz groups in the 1960s with Derek Bailey and Tony Oxley. Also founded the Portsmouth Sinfonia, which performed and recorded classical repertoire with minimal musical skills. His first major work as a composer was The Sinking of the Titanic, for indeterminate forces. His international reputation was confirmed with the opera, *Medea*, which was produced at the *Opéra de Lyon* and the *Opéra de Paris* in 1984. A reworking of his cult work, *Jesus' Blood Never Failed Me Yet*, with vocal by Tom Waits, gained wide recognition in 1993. He has composed prolifically for theater, dance and film as well as the concert hall, and has had his works performed by a wide range of artists including the BBC Symphony Orchestra, the Arditti Quartet, the Hilliard Ensemble, the Balanescu Quartet, Charlie Haden, Bill Frisell, and his own group, the Gavin Bryars Ensemble. A leading experimental composer, his more recent music has been influenced by theories of literature, and is often repetitive and witty.

His most well know works include: The Sinking of the Titanic (1969), Jesus' Blood Never Failed Me Yet (1971), Allegrasco (1983), Medea (opera) (1984), String Quartet #1 ("Between the National and the Bristol") (1985), Sub Rosa (1986), The Old Tower of Löbenicht (1987), Glorious Hill (1988), Alaric I or II (1989), Incipit Vita Nova (1989), After the Requiem (1990), Four Elements (ballet) (1990), String Quartet #2 (1990), The Black River (1991), The Last Days (1992); Dates unavailable: The Archangel Trip, Epilogue, First Viennese Dance, The Green Ray, Prologue, Three Viennese Dances

Wolfram Wagner was born in Vienna in 1962. He studied composition at the Hochschule für Musik in Vienna with Erich Urbanner and Francis Burt, at the Guildhall School of Music and Drama in London with Robert Saxton and at the Musikhochschule Frankfurt with Hans Zender. He received several awards and distinctions, such as the International Anton Bruckner Prize 1997 and the Publicity Prize from AKM Austria. From 1992 to 1993 he was Composer in Residence at the Academy of St. Martin in the Fields in London. He is currently lecturer in harmony and counterpoint at the Hochschule für Musik in Vienna. Wagner might be called traditional; he might even be called conservative. Austrian Romanticism influences his music and he is not

charmed by modern music, the Avant-Garde or whatever other modernist composers might call themselves. In his view, a good composer should stick to the best possible expression of an idea. Style and technique are secondary. Among his compositions are works written for and commissioned by the Wiener Musikverein, Wiener Konzerthaus-gesellschaft, Academy of St. Martin in the Fields, Carinthischer Sommer, Donaufestival, ORF-Symphony Orchestra and ORF-Choir, Vienna Jeunesse Orchestra, Vienna Chamber Orchestra, Ensemble Kontrapunkte, Haydn-Trio Vienna, Vienna String Sextet, Vienna Saxophone Quartet, Ernst Kovacic, Milan Turkovic etc. Wolfram Wagner has had performances and radio broadcasts in many countries of Europe, in India, Japan and the USA.

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The Edmonton Saxophone Quartet

The Edmonton Saxophone Quartet has been performing in Alberta for the past fourteen years, striking a pleasing balance by championing new works for saxophone quartet with creative interpretations of more traditional music. Their immediate musicality and warm stage presence have delighted and excited ears in expected (and some unexpected) places and they have taken a prominent place in Edmonton's cultural life. The members of the Edmonton Saxophone Quartet are:

William H Street, soprano saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of *Hello! Mr Sax, ou les Parametres du Saxophone* (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the *Méthode d'Etude de Saxophone*, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L. Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Charles Stolte, alto saxophone, has appeared as soloist, chamber musician and composer in Canada, the United States and Europe. The CBC broadcasts his performances and compositions frequently and his music for saxophone has been performed in North America and Europe. He has performed for such musical luminaries as Jean-Marie Londeix, Claude Delangle, Ned Rorem and Frederick Rzewski, has been featured as composer and performer at several North American Saxophone Alliance conferences and has received reviews in the *Chicago Tribune* and *Classical Music Magazine*. He can be heard as soloist and as chamber musician on several recordings including the 1998 CD release of John David Lamb's *Saxophone Project.* Charles Stolte is currently Lecturer in Saxophone, Music Theory and Aural Skills at the King's University College in Edmonton, Alberta and at Augustana University College. He also serves as Instructor of Music Theory at the University of Alberta. He has held positions on the faculties of Indiana University of Pennsylvania and Roosevelt University of Chicago and holds degrees from the University of Alberta and The King's University College. His teachers include Frederick Hemke, William Street, Malcolm Forsyth, M. William Karlins, Jay Alan Yim and Howard Bashaw. He is completing his dissertation as a doctoral candidate in Saxophone Performance at Northwestern University.

Kristofer Covlin, tenor saxophone, is a graduate of the University of Alberta and a former student of William Street. He has appeared as saxophone soloist with a variety of musical groups, including the University of Alberta Wind Ensemble, Concert Band, Jazz Ensemble and Saxophone Ensemble. He has also performed with the Calgary Saxophone Quartet, the New Edmonton Wind Ensemble and he has given recitals in Edmonton and other venues around the province. He has performed in master classes with world-renowned artists, such as Jean-Michel Goury, Jean Marie Londeix, Claude Delangle, Frederick Hemke as well as composers Gavin Bryars and Etienne Rolin. He is currently active as a teacher in Edmonton and as a clinician throughout Alberta.

Jeff Anderson, baritone saxophone, recently completed his Master of Music degree at the University of Alberta, where he has also worked as a Teaching Assistant in saxophone and aural skills. He has appeared frequently as principal saxophonist and soloist with the University of Alberta Symphonic Wind Ensemble. As a member of the University of Alberta Saxophone Quartet he competed in the Fischoff National Chamber Music Competition in South Bend, Indiana. He recently produced and performed in the Canadian premiere of Luciano Berio's *Canticum Novissimi Testamenti II*, a work for saxophone quartet, clarinet quartet and chamber choir. He is a member and principal saxophonist of the New Edmonton Wind Sinfonia.

Upcoming Events

April

6 Saturday, 8: 00 pm
Master of Music Recital
Liana Bob, choral conducting with The University of Alberta Jazz Choir *Happnin*. Program will include works by Raminsh, Haydn, Weelkes and Mendelssohn. Free admission

7 Sunday, 3:00 pm
The University of Alberta Concert Band Concert
William H Street, Director
Program will include works by Stamp, German, Daehn, Haydn, Sousa, Knox, Holst and Iannaccone

7 Sunday, 8:00 pm
The University of Alberta University Symphony Orchestra, Madrigal Singers and **Concert Choir**
Malcolm Forsyth, Conductor
Program will feature works by Forsyth, Poulenc, Verdi and Stravinsky
Soloist: **Andrew Wan, violin** in the *Vieuxtemps Concerto No. 5*
Francis Winspear Centre for Music
Admission: $15/adult, $10/student/senior

8 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series** featuring students from the Department of Music. Free Admission

8 Monday, 8:00 pm
Master of Music Recital
Julie Amundsem, cello. Free admission

8 Monday, 8:00 pm
Grant MacEwan College and University of Alberta Jazz Bands Concert. Ray Baril and Tom Dust
Salute to the Bands: A Tribute to the Great Swing Bands of the 1930s and 1940s. John L Haar Theatre, Jasper Campus, Grant MacEwan College.
Admission: $10/adult, $8/student/senior
For more information, please call 497-4436

9 Tuesday, 8: 00 pm
New Music Concert featuring works by Student Composers. Free admission

14 Sunday, 2:00 pm
Master of Music Recital
Sonya Eagles, soprano
Free admission

21 Sunday, 8:00 pm
The University of Alberta Madrigal Singers *Pre-Tour Concert*
Ardelle Ries, Conductor
with special guests **Happnin: The University of Alberta Jazz Choir.**
Liana Bob, Conductor. Music from and inspired by Shakespeare's time

26 Friday, 6:00 pm
SALUTE TO MALCOLM FORSYTH
Celebration Dinner
with **special guest artists**
Faculty Club, University of Alberta
Admission: $55 (including a donation of $25 to the Canadian Music Centre)

department of Music

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

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THE EDMONTON ART GALLERY

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